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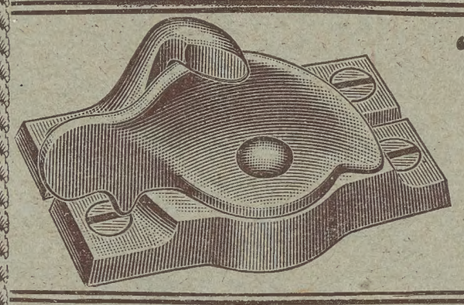

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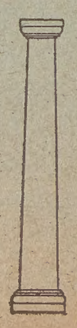

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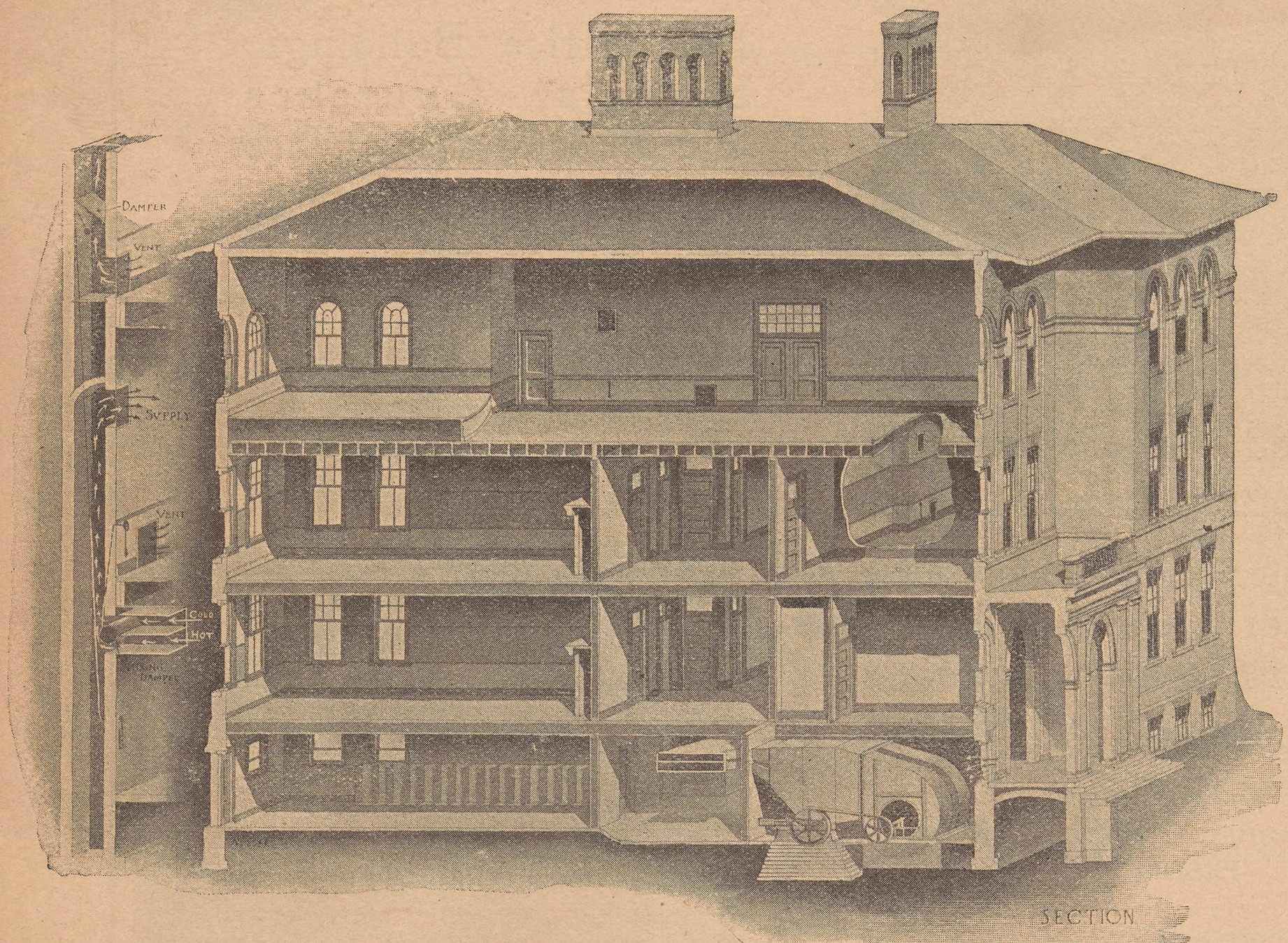

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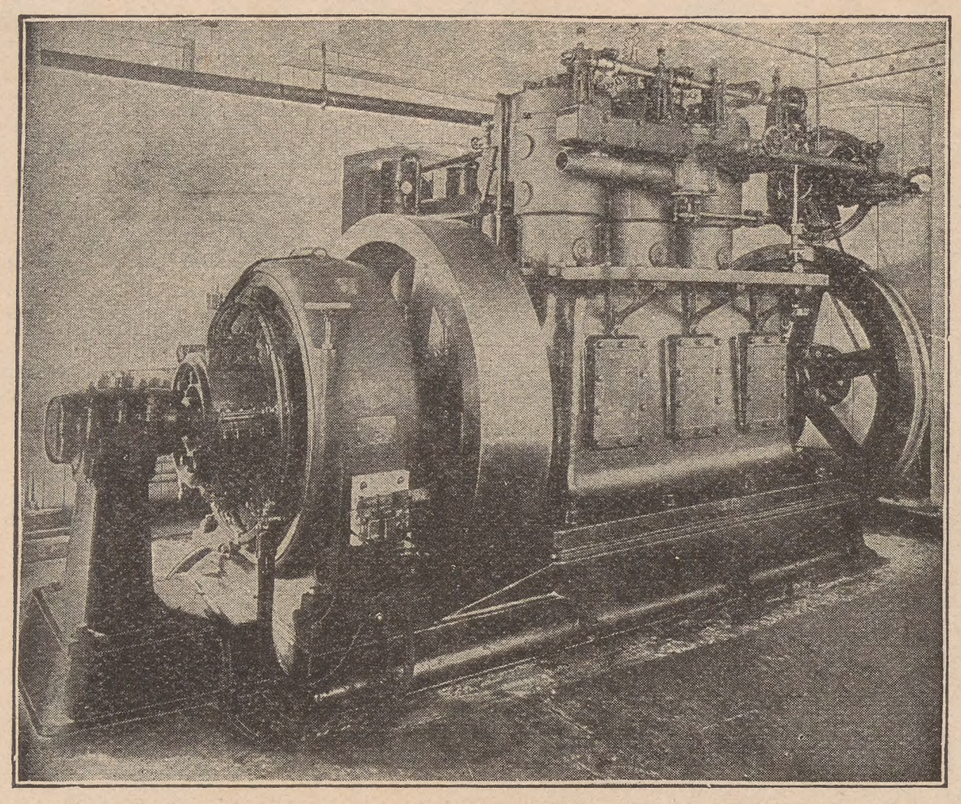

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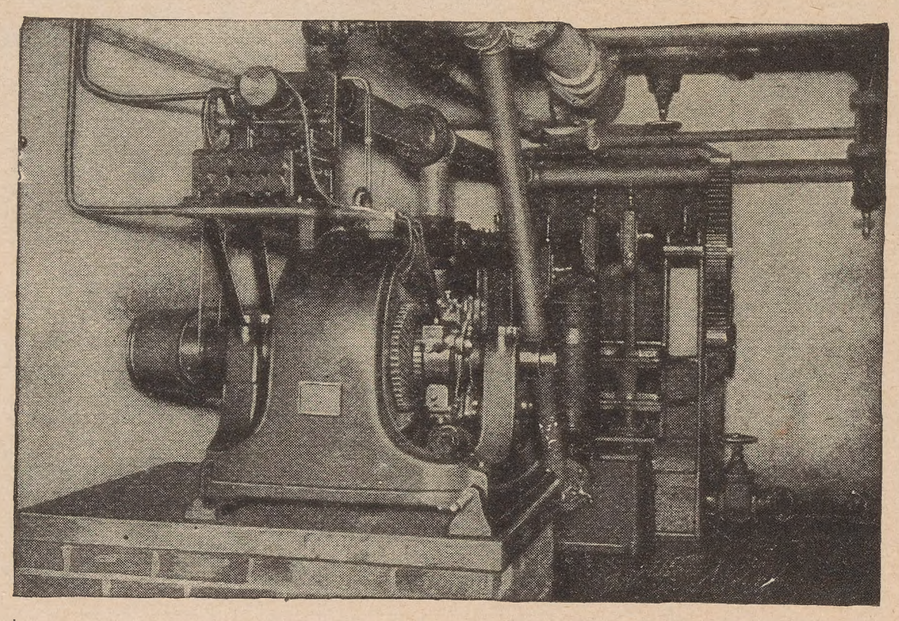

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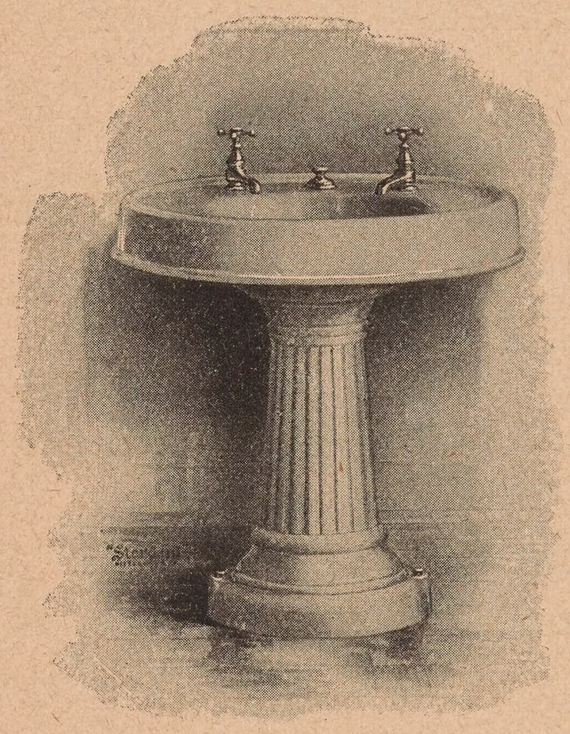

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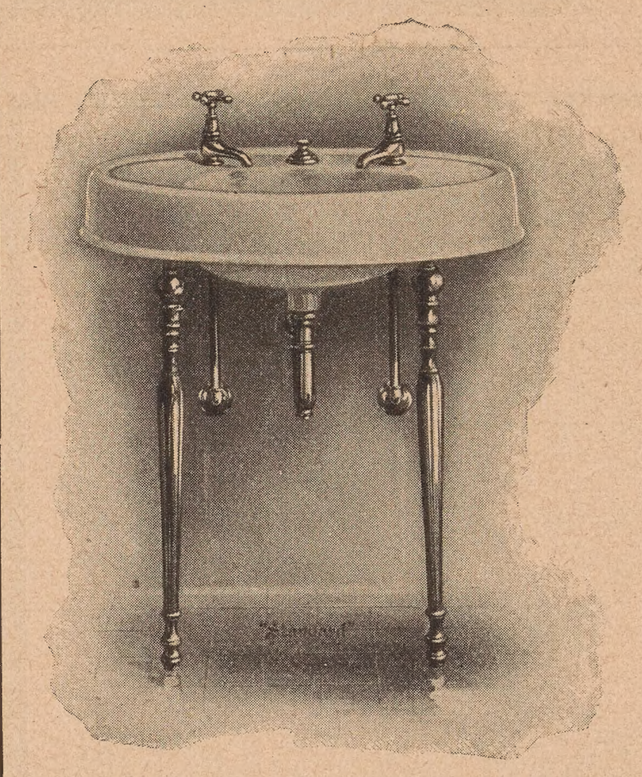

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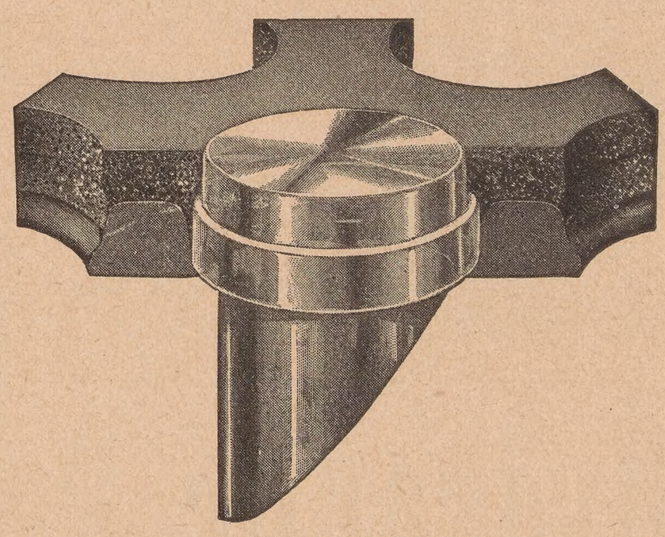

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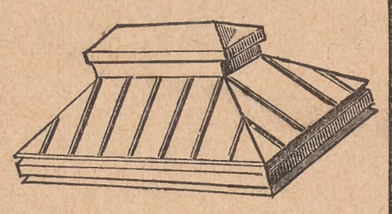

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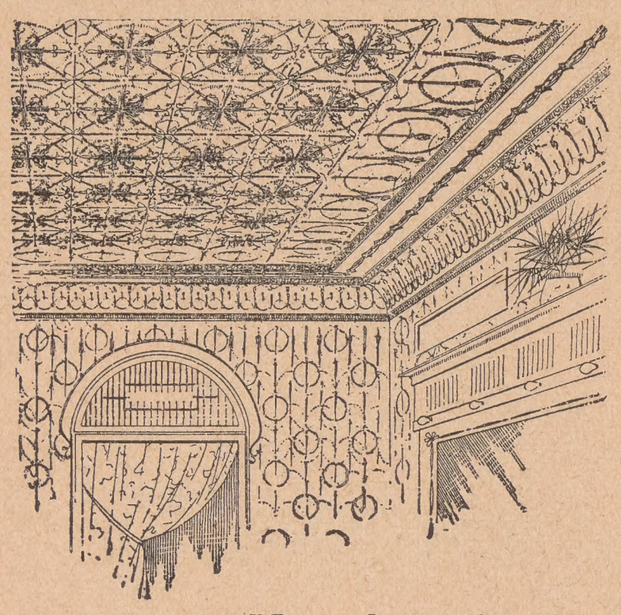

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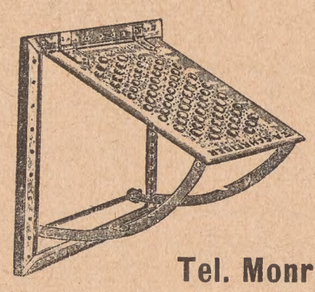

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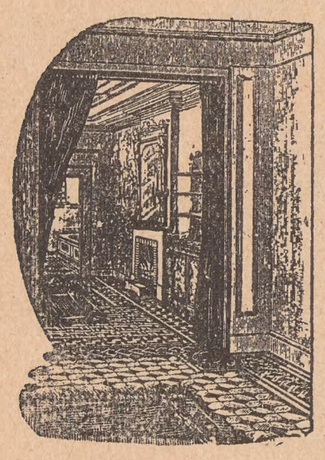

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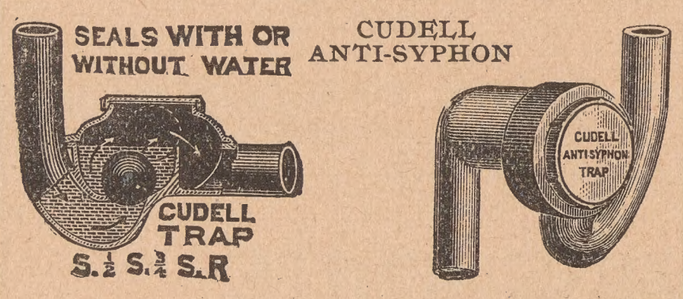

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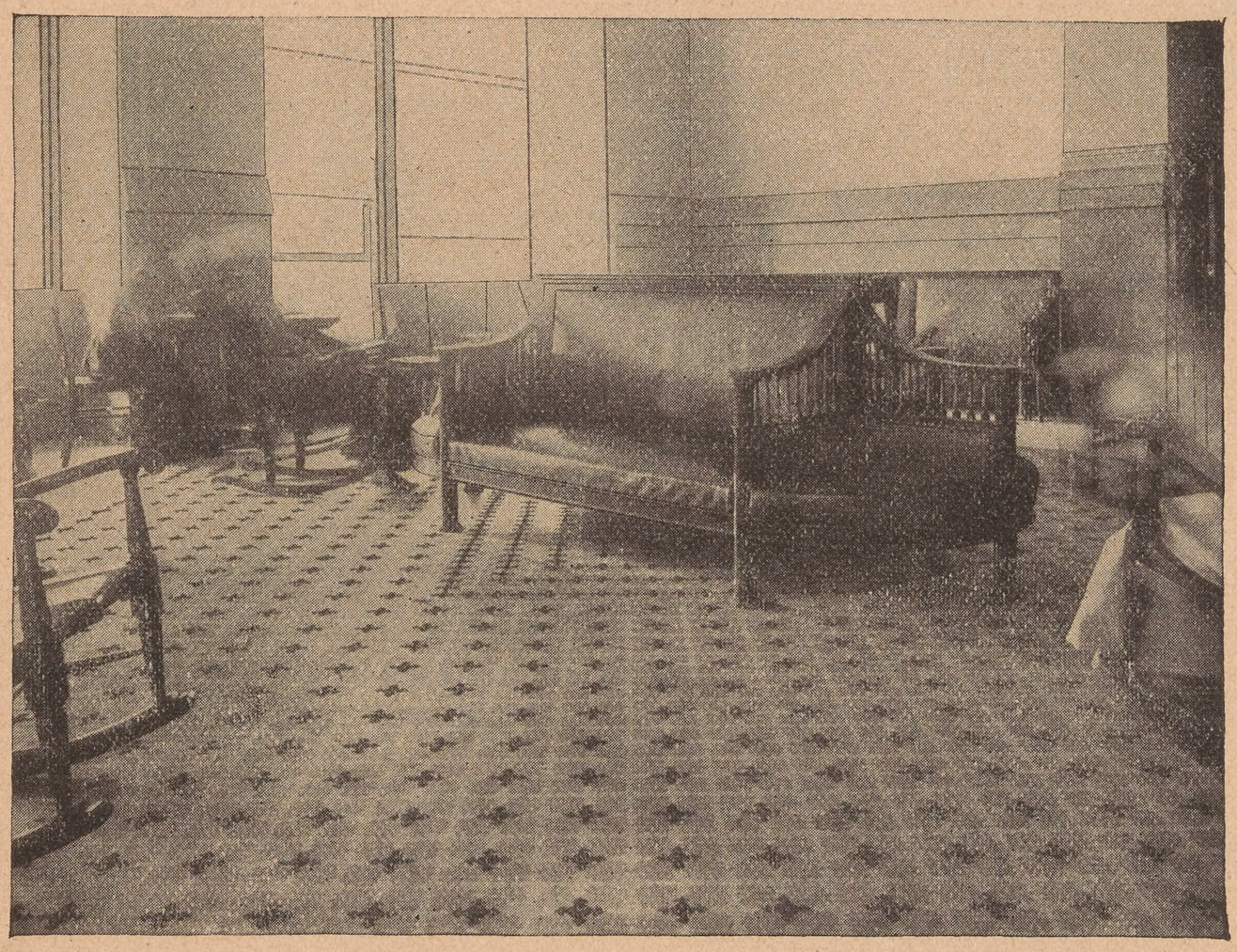

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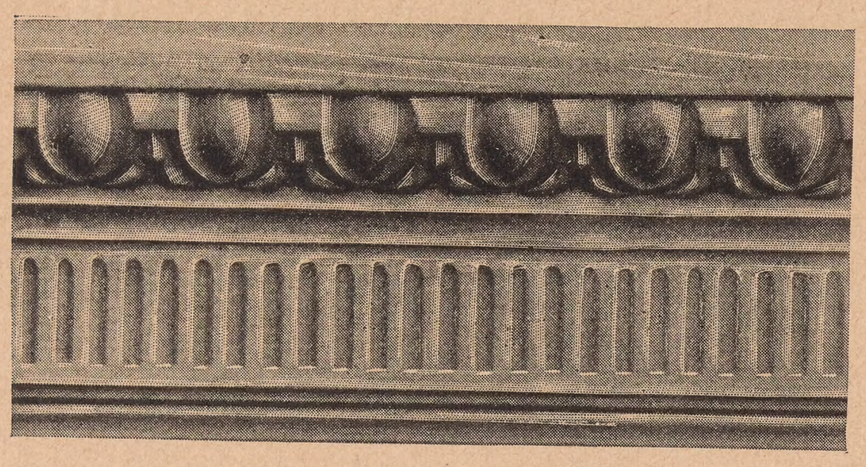

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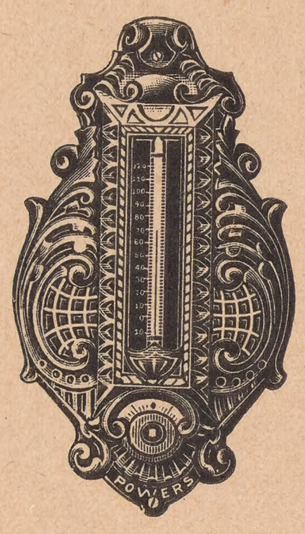

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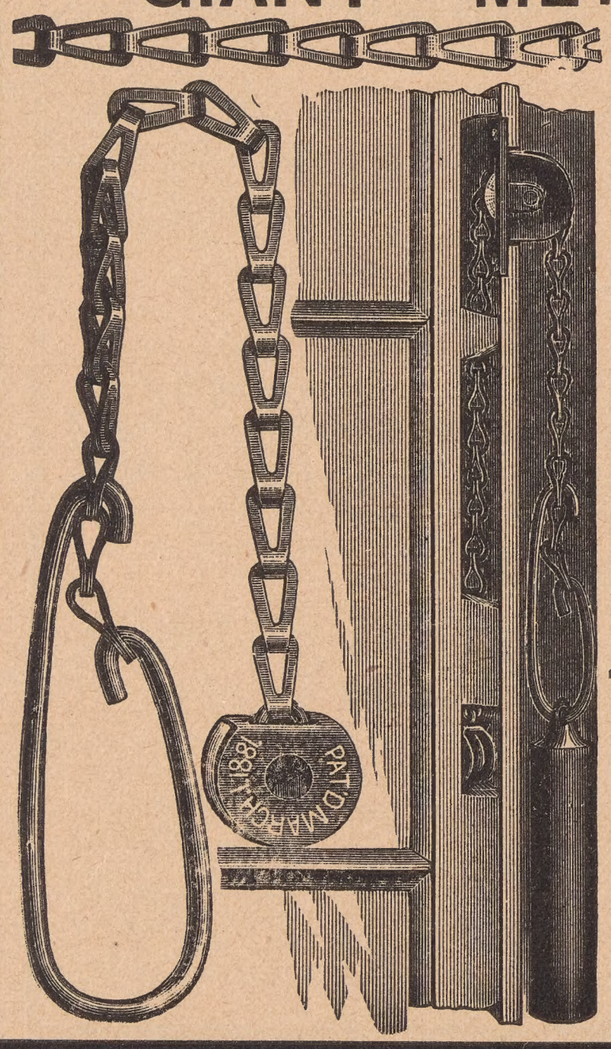

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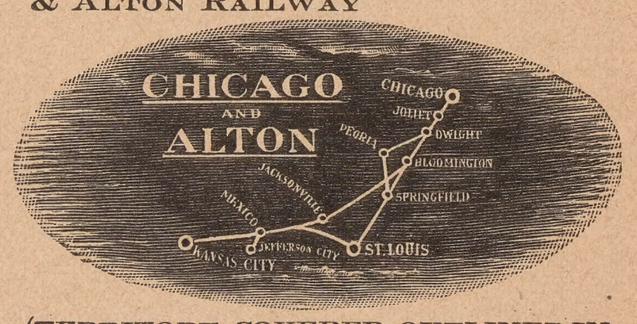

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Steam Loops.	
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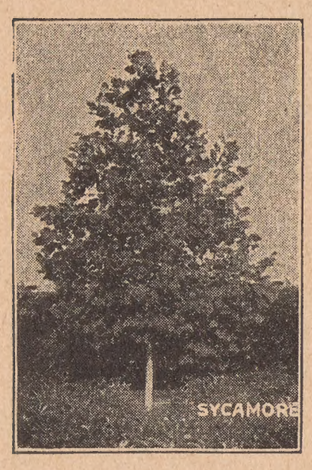

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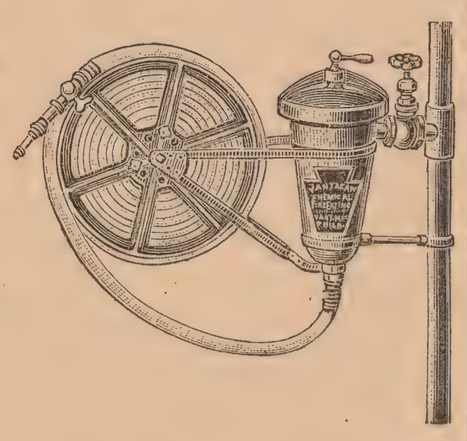

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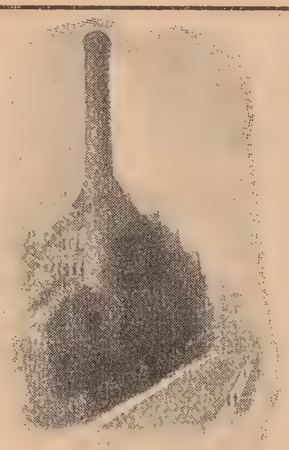

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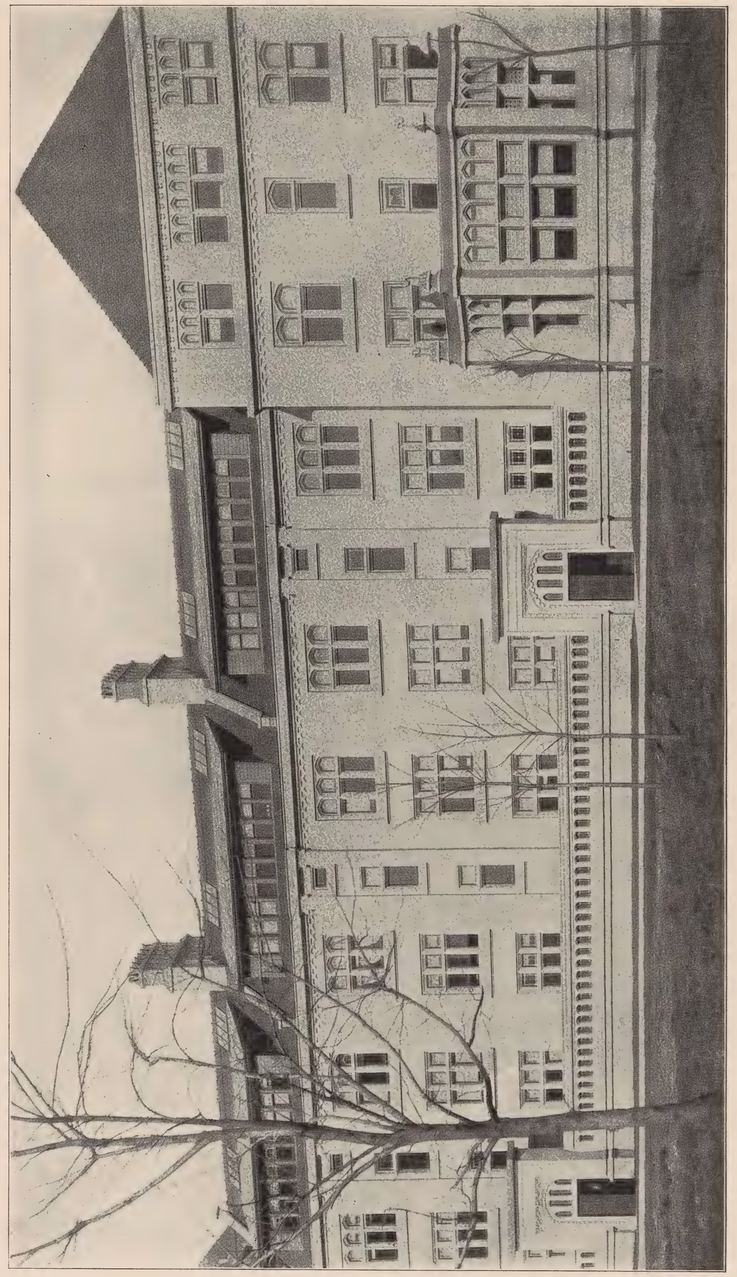

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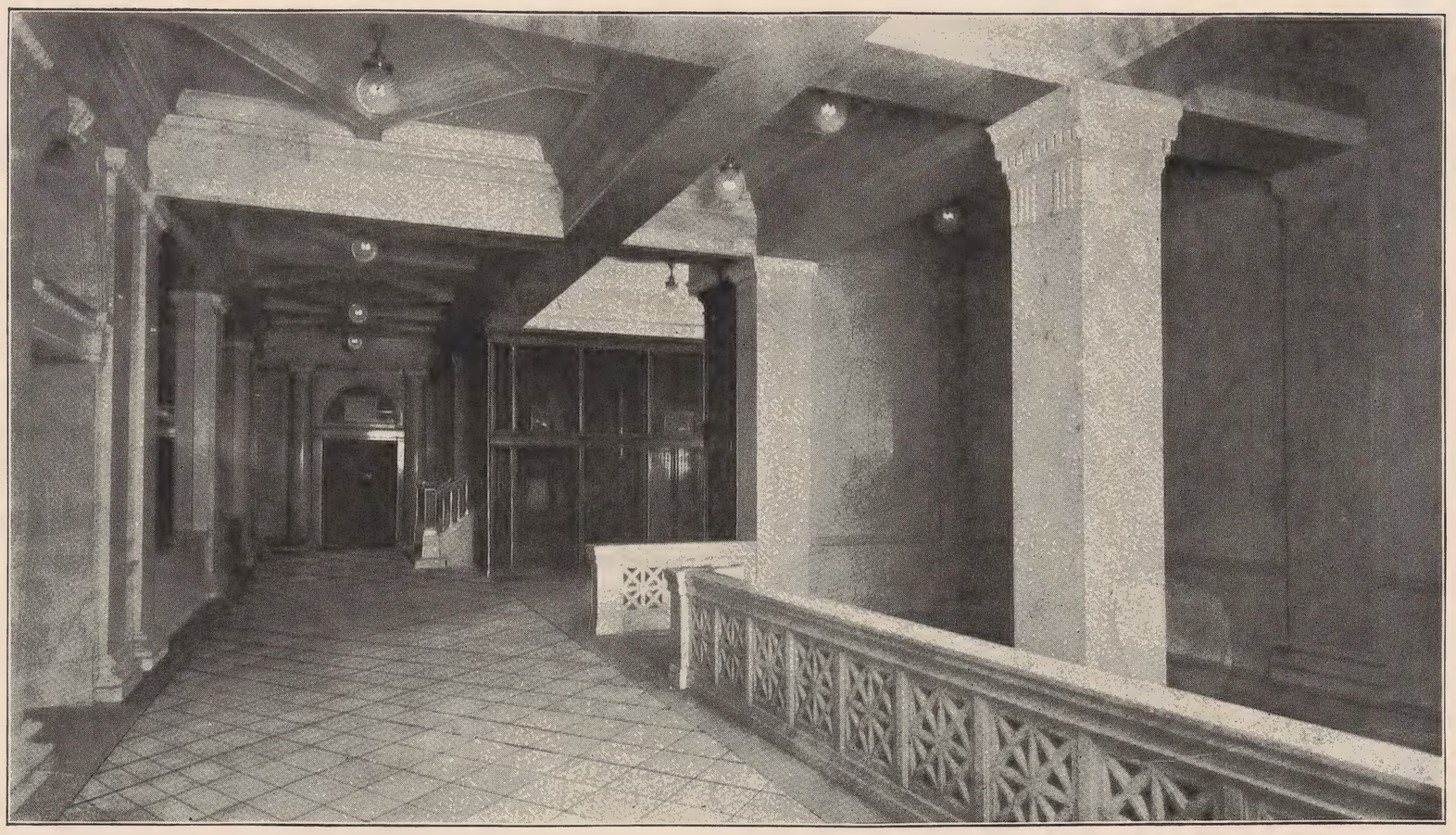

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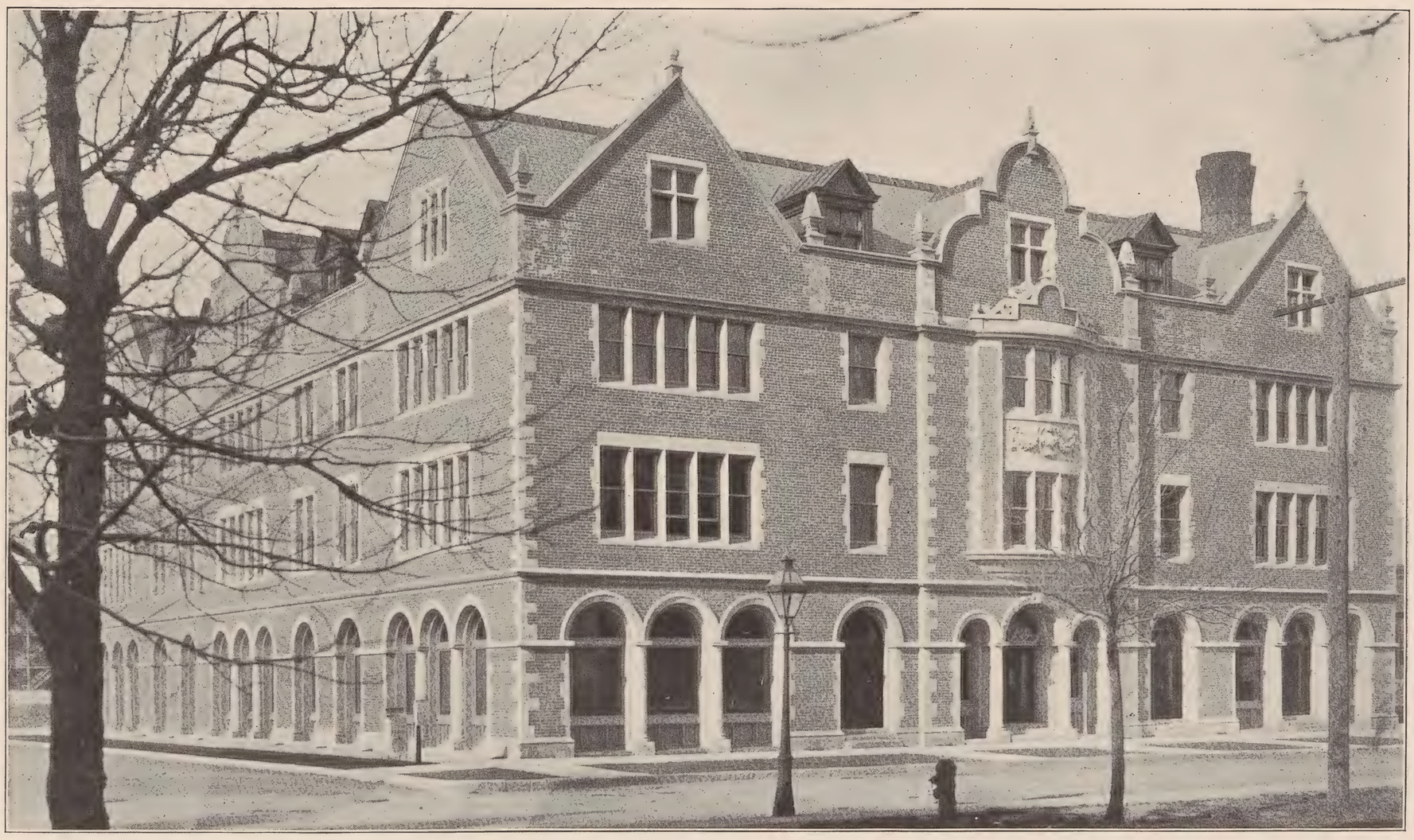

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THE INLAND ARCHITECT AND NEWS RECORD

Vol. XL. DECEMBER, 1902. No. 5

A Monthly Journal Devoted to

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CONSTRUCTION, DECORATION AND FURNISHING

IN THE WEST.

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NOTICE is called to the competition for a memorial building to be erected at Washington by the National Society of the Daughters of the American Revolution. While the first set of designs will be unpaid, from these will be selected three which will be paid for. A change of scale will be noted in the advertisement of the competition from that published last month.

Thirty-sixth Annual Convention, A. I. A.

The thirty-sixth annual convention of the American Institute of Architects convened at Washington on December 11, 12 and 13. The work of the convention indicated an unusual degree of interest in public affairs, architecturally considered. The attendance was more representative in its character than has been the case for several years. It is observed that the Institute has advanced rapidly in influence since it made its official headquarters at Washington, and in purchasing the "Octagon House," that most historic relic of the early days of the Republic, and thus securing permanent quarters, its advancement into the work of the country's esthetic development will become greater year by year. A generous, but ill-advised, attempt was made during the proceedings to amend the by-laws so that all members of the Institute present should be allowed to vote for officers. This, while on the surface seemed proper and just in effect, would destroy the present delegate system that has been brought into vogue through long years of experience and upon which the present strength and future usefulness of the Institute largely depends. If the country were not so large and distances for travel so great, and representative members in considerable numbers were sure to be in attendance upon the convention, the method proposed by the advocates of the amendment might be best; but in order to secure proper and general voice in all important questions before the profession at each convention it is vitally important that each Chapter be definitely represented by elected members who can go to the national convention with definite instructions. Considerable discussion was indulged in over a resolution which called for the endorsement of the Institute favoring an architect's bond. It does no harm to ventilate these legal and semi-legal business phases that are in the nature of things grafted onto the purely artistic profession, but they should never be made obligatory upon its members. The business of the profession should be according to good, honest business methods and governed as circumstances may require. It is in no way the province of the Institute to attempt to direct these or to place among its rules any arbitrary provision for the conducting of the architect's business office. Even in the past too much time has been taken up at conventions in splitting hairs over the exact wording of the by-laws or in attempts to meet in such rules every association emergency. There has been evolved from this a fair working scheme, and it is hoped that it will be many years before further tinkering with these by-laws will be suggested. The establishment of the Institute headquarters and the rule that each alternate convention be held there is probably the best promise of future permanency and usefulness that lies before the professional organization. The next convention will be held at Cleveland, Ohio, probably in October, 1903.

LANDSCAPE ARCHITECTURE.

BY THOMAS HAWKES, LANDSCAPE ARCHITECT.

INTERESTING and instructive as are the standard works on Landscape Gardening, they do not impart to the minds of the lay reader the information required for *practical work*. They deal in generalities, giving the impressionist views of their authors, and there is great sameness in their text.

A treatise on Landscape Gardening will appeal only to the same cultured nature that a treatise on art (as generally understood) will do. Differing in degree only, are the qualities of mind required to appreciate a work of art or to create one. These writings are most useful to students. They kindle inspirations of æsthetic refinement that afterward should find expression in their work.

To the professional man who has a practical understanding of the art they naturally have more significance. To the amateur who has a penchant for undertaking such work they are apt to be misleading.

Various principles have been laid down by professors of landscape art on such subjects as aspects, prospects, approaches, water effects, planting, etc., but correct as they may be in the main they will not apply in individual places.

Void of the well established laws which regulate architecture, lacking such aid to fulfilment as the knowledge of technic is to the artist and anatomy is to the sculptor, landscape gardening must evolve its best achievements from its own practice.

The history of landscape gardening has been written from its earliest times, and reference made to its practice from the time of Isaiah to the present, and illustrations are given of ancient and modern work, all of which though very interesting does not greatly assist the person who is about to improve his grounds and seeks inspiration as to the best way to do it.

The art of landscape gardening can never be acquired from books. There are a great many useful details that can be learned from works that treat *practically* on the formation of grounds and the growth and nature of trees, shrubs and flowers. But familiarity with these subjects does not give a knowledge of their correct use. They are the materials with which to produce effects. They are as absolutely essential as the canvass and pigments are to the painter, and the results obtained by their use in either case depends upon the amount of knowledge, skill and dexterity of the artist. In an equal measure skill and labor are required to produce pigments for the artist and vegetation for the use of the landscape designer who gives with them expression to his *concepts*.

The art student finds his ingredients to hand, but not till he has learned to draw does he learn to use them.

There is a peculiarity about landscape gardening in that those who have had very little or no experience in it consider themselves competent to practice it. It is true that the generality of their critics have no greater qualification, and consequently their work is uncensured, even if displeasing.

In architecture (as distinguished from mere building) no one thinks he can design and cause to be properly erected a building in perfect proportion and detail, unless he has studied and practiced the profession, and though both in painting and architecture there are established rules and precedents, it is only with long practice that proficiency is obtained in either art.

Now, landscape designing is an art, and its extended practice evolves many professors of it. The indiscriminate use of the terms "Landscape Architect," "Landscape Gardener," are misleading to the public. Unfortunately they are both used by many nurserymen and florists who have no claim to either title. The distinction is as great as that between oculist and optician, or architect and builder. The latter's functions are absolutely necessary to produce in material form the conception of the former. Here the affinity ends. The landscape architect is the designer of the grounds as a whole or as an improvement and should, in all new work, collaborate with the building architect, for it would be apparent that the one who is to adapt the grounds to the building and advise on its site and approaches should have some voice in the character and style of the structure. He must, therefore, necessarily be familiar with architecture.

The landscape gardener possessing an intimate acquaintance with plant life and a knowledge of the formation of grounds, can be usefully employed to carry the designs into execution.

The nurseryman and florist should confine their efforts solely to the very important occupation of tree, plant, and flower culture; for their attempt at landscape gardening results in an undue or inappropriate display of their products.

A distinguished architect lately remarked to the writer: "Landscape architecture is too subtle to be generally understood. It is confounded with the work of the grader, the nurseryman, or the florist, whereas, it should be esteemed equal to all the arts."

An architect finds three classes of clients. Those who have clear *general* ideas of the buildings they desire. Those who must have ideas presented to them and who can then recognize their propriety, and those who, having no idea of their own, can not appreciate the appropriateness of the design submitted to them. These same conditions obtain with those about to lay out their grounds. With the first it is only necessary for the conceptions to be arranged into practical and artistic shape. With the second an opportunity is thus given to the artist to evolve in his design the most appropriate treatment. With the last the result must ever be unfortunate.

A high order of taste and discrimination is required of those who try to adapt and combine some of the happy results and picturesque effects of executed work, or as depicted in illustrations of landscape and garden scenes. It generally results in incongruity. The proper way is to make the design fit the grounds and consult the *genius* of the place.

That landscape gardening will continue to be practiced by amateurs is certain. The question is how to help the would-be improvers to achieve the result they should obtain.

The true art of landscape gardening is to adopt the character of treatment that is best suited to its environment, with due regard to its climatic conditions and to comfort and convenience. To make nature subservient to the taste and usage of man. To do this it is permissible to use all the art and artifice necessary to produce the result.

Do not follow the fashion.

As landscape gardening and architecture, to produce the happiest results, must be united, the architecture of the building may well be somewhat extended into the grounds to obtain the necessary formality and dignity demanded. The spirit of order, precision and craftsmanship evidenced in the structure, calls for a corresponding relationship with its setting.

It is not to be said that the "natural" style should not be used immediately around certain buildings in some positions, but its universal adoption to all classes of houses produces incongruous results of straggling shapelessness.

The adoption of this "fashion" prevents many from removing trees that are unsuitable for their position and that serve to exclude prospects. The removal of trees is generally considered a piece of vandalism, but most charming and effective results are ofttimes obtained by so doing. The sentimentalism of "Oh, woodman, spare that tree," is misplaced when referring to a native forest tree near a new home. It has no association. The timidity that comes from doubt of the advantage to be gained is often the reason that trees are allowed to remain, when their removal would be productive of the happiest results. In planting trees, however, there is little hesitation shown. Their future growth should be considered so that in their case, in later years, the axe is not called into requisition. Most people take pleasure in planting trees and have pride in witnessing their growth, but it is to be desired that more consideration should be given to the selection of the site for their planting. This misplanting of trees is a very common error.

Most of those amateurs who *love* the work of beautifying their grounds, possess a refined taste, but, in their efforts to obtain picturesque effects, they allow that quality to prevail over good sense. The good taste that means an appreciation of the beautiful must have the good sense of judgment to make its results appropriate. The possession of these qualities and their application to landscape gardening will bring the art to a high standard.

Let it be borne in mind that the ground should be as the home—"homelike." Remember that it is natural for civilized man, when he plants his home in nature's surrounding, to show his handiwork in the grounds encompassing it. By subduing its wildness and introducing that formality which must of necessity immediately surround the building, he is treating the grounds "naturally," and the happiest results may be obtained and nature can be graced by art and art by nature.

A NEW NEED IN AMERICAN ART EDUCATION.

BY NEWTON A. WELLS.

A NEW condition has entered into the art development of our country, a condition which calls for an enlargement in the scope of our art-training and education.

A period of prosperity has greatly enlarged our industries, especially those of an artistic character. Within the past few years the demand for art products has increased enormously, and far beyond the capacity of native American talent to supply.

It is only necessary to pass through our rapidly growing cities and towns to become convinced that we are just entering upon an era of great activity in the field of the decorative arts. Not many years since it was the exception for buildings, either public or private, to be lavishly decorated with decorative sculptures and paintings. To-day, however, there is scarcely a building of importance being erected that does not call for the labor of trained designers and skilled craftsmen in the arts of relief-ornamentation, mural painting and decoration, mosaic, stained glass, wood-carving, and artistic metalwork.

Inquiry will reveal the fact that a large proportion of the designers and skilled artificers employed by us in the practice of the above-mentioned arts are foreigners. Why is this? Simply because the older European peoples have arrived at a broader development of their art-educational training than we have yet reached.

It was the Centennial Exposition at Philadelphia, a quarter of a century ago, which first awakened in the popular mind an active appreciation for the fine arts. This appreciation has gone on increasing with wonderful rapidity, until now, the United States are become the greatest art market of the world. Another result of this growing appreciation is manifest in the large importance which is now being given to art studies in our educational system. With few exceptions, however, the scope of our activities in this direction has been confined to a few of the most well-worn paths in the field of the fine arts. While technical schools for the training of artists have sprung up in nearly all of our important cities, these schools have for the most part, contented themselves with giving instruction which is intended to fit students for the practice of easel-painting, modeling and drawing. As a consequence, we have in our midst more mediocre painters, sculptors and illustrators than can find profitable employment. Of all the students at present studying art in the United States not more than one in a hundred can hope to arrive at professional eminence as painter, sculptor, or illustrator, and yet it is probable that a large proportion of the many failures and partial successes might succeed very satisfactorily were other fields of art-training open to them.

Not the least deplorable feature of this overproduction of artists in a limited field is the humiliation and discouragement which must come to a majority of the thousands of hopeful and aspiring young students who are at present filling our many art schools. The uselessness of it all becomes not merely absurd but criminally stupid when present conditions make it so obvious that the country is in need of a hundred decorative designers and skilled craftsmen for every ten painters of easel pictures, illustrators of books and magazines, and sculptors of statues.

It is the lack of well-equipped and intelligently conducted schools of decorative design which is responsible for this overcrowding in one field of art while another is clamoring for workers.

WHAT A MODEL PARK SYSTEM SHOULD BE.

THE following article on "What a Park System Should Be for Towns and Cities," was contributed to the Sacramento *Bee* by George Hansen, landscape architect, of Berkeley, his remarks being particularly directed to Los Angeles, which is beginning to seriously consider the question of making a start in an improvement of two larger parks, and of constructing a boulevard to connect all the parks with each other.

Nature once had full sway wherever settlements of cities and villages now occupy the ground. For the sake of "business," every tree was cut down, every creek filled in, every hill leveled, to give building ground and to provide for the opening of streets. Now, since we have succeeded so remarkably well at our "business methods," it strikes us that we have just a little to spare of time, and means, and soil, for "sentiment." We have traveled abroad, and see how other cities benefit from public improvement, and a feeling of resentment has come over us. Instead of furthermore driving nature away from our doors, we are willing to become the guests of nature. Falling into the other extreme, we wish for sidewalk trees where none are called for, and opposition is created when harmony of purpose is of the first need.

A park system must embody everything in relation to "park and pavement." We must secure ground where some reservation of nature in her unaffected charms may be enjoyed by one and all. Streets and houses should be secluded through border plantation, and no buildings, except those of the most simple construction for the protection of visitors should be permitted.

No secondary park is needed for any community. Of small-sized parks, several, of from fifty to one hundred acres area, should be scattered where they are called for. Within the confines of any such area we may be permitted to provide building ground for museums, government buildings, libraries and the like.

Of yet smaller parks, from twenty to fifty acres, quite a number should be provided. They are needed when congested population craves for playgrounds, and where the congregation of factories bring about a forbidding appearance.

Anything smaller than fifteen acres is no longer a "park," though we, in California, have fallen into the habit of misapplying the term to just such "squares." Public squares are the most welcome means of cheering the picture that a city represents. Near the depot they serve to welcome the visitors and bid a cheering good-bye to the departing friends. Near the public buildings — which, so far, we have failed to provide with an appropriate setting — they spread the idea of dignity. Near the schools they may substitute the playgrounds which we never yet have learned to consider part and parcel of the educational system. In the business district they serve as display of liberality. In the settled portions of the city they supply the absolute want, the dire need of tumbling ground for the infants and little tots, and offer the aged and infirm an opportunity to enjoy a glimpse of God's earth without entering on a long journey from home.

Aside from the many playgrounds, the school yards, the kindergartens and the green spots and strips encircling public and private buildings, every street tree and every shrub along the sidewalks belongs to the proper park system.

You ask, perhaps, where do we meet with such arrangement, to see its effect and benefit, to justify its establishment? Nowhere in California. San Francisco's condition is most widely known, and by it I can illustrate not what ought to be but what ought not to be. All of the park improvement in California has been of the labor class; to none have ideas been applied. Only a city of the immense present and prospective wealth that San Francisco has can afford to develop a spot like the ground on which Golden Gate Park is located. It proves about as costly as it would be to make a park out of the entire Oakland marsh, and is equally useless. Far less money would have reached better and grander ends in a location which nature designated as suitable for park improvement. Furthermore, no area of such size should spread in such shape through the streets of any city. Our metropolis of the West will find it very much to the disadvantage of the development of the western part to have this park strung out in such direction. Again, there was no need for such large area. The enormous cost, dictated through the unwise selection, has proven the deathblow for the development of any scheme of park improvement in every and all parts of that city. Some of the grandest scenery of the peninsula lies unappreciated and begging for preservation, when all of the labor spent in Golden Gate Park will never represent such effects as were to be had for the asking in other parts of town. Boston, the ideal of park improvement for the entire world, has sixty-six squares and twenty-three playgrounds, and San Francisco has eleven of the former and rented the ground on which she has one of the latter. Of boulevards, those connecting links for different parts of a park system, she has only one, and this one unimproved — Van Ness avenue. True, she does not require them at this date, as she has no more than a nucleus to a park system, and this nucleus so monstrous as to forbid adding to it.

The lesson to be learned from this is: First, know what is required for the ultimate development of the community; then start in to secure such, piece by piece. Secure the ground and do the development gradually, as your tax list increases. Never go to the outskirts for ground as long as one parcel near the center of your city calls for previous reservation. For instance, Oakland never can do the fair step toward securing a park system unless she first acquires enough land to secure in public ownership the main shore lines of Lake Merritt. Then seek for all those scenes and spots that suggest adaptation to the development of natural beauty while, at the same time, showing unfitness as building ground.

Solve sanitary questions while serving the purpose of adding to the park area. Preserve waterways, develop creeks, leave rocks untouched and consider the native growth of trees and shrubs sacred. Throw playgrounds, with free, unobstructed vistas, into your tenement districts and let the residence portion take care of itself. Do not believe that building ground in the business part is too costly to be beautified, and try and strive for dignified settings for your churches. Would your workingman and mechanic brush his best suit of clothes against every pair of overalls that presses against him, on a workday? Neither should the house of worship be surrounded with shanties and shops, with dust and dirt.

The improvement of streets and fire-fighting apparatus does not stand for community spirit — far from it. Such prove only that the citizens do what is expected from them in the course of "business." The soul of a community speaks through grander

improvements, through boughs and greenswards. But let us take care of the manner in which we proceed, that it may no longer be right what the most promising landscape architect of the East said of us: "Every city of the West may have its carpet-bed park, if it so wishes." Whatever has been done up to date in California is useful only in so far as it serves as an example of what should not be. There is no country that promises greater to a genius than this sun-kissed California. But the era of improvement will not set in till we leave off whitewashing rocks in the parks of Los Angeles, planting palm avenues in the very shadow of the last "Palo Alto," and propose to line the main thoroughfare in the town of the "University of the Oak" with elm trees.

THE ART NOUVEAU.

THERE is a new craze, a new fad, and it is called the art nouveau. This art nouveau applies itself to the building of houses, to the construction of furniture, to wall-papers, to carpets, to mantel ornaments, to jewelry, to every kind of decorative work. According to the Paris correspondent of a Philadelphia journal it had its birth some ten years ago in Paris, and its influence is to-day felt everywhere. Turn where you will, you see it.

What is the new art? Pictures best define it, but defined in words, it might be said that it is an art whose lines follow the lines of flowers; an art that reproduces in its vases and chairs and bric-à-brac the long, strange, graceful curves of the stems of pond lilies, of the petals of the lotus, of the stalks of water reeds. This is not a real definition of it; that is only an attempt to say what is its dominant note — an attempt to show you how to tell a new art thing when you see it.

A real definition would be, perhaps, this: The art nouveau is the attempt to produce — in bric-à-brac, in furniture, in architecture, in sculpture, in tapestrymaking, in everything — effects that are original as well as beautiful. It is the attempt to get quite away from tradition and from copying, and at the same time to keep quite close to a high and sincere ideal of beauty.

The art nouveau is young and its leaders are: In architecture, Hector Guimard, of Paris; in the setting of jewels, M. Lalique, of Paris; in sculpture and in the making of furniture, Alexandre Charpentier, of Paris.

Hector Guimard has put up in the French capitol the Humbert de Romans building, and the stations of the Metropolitan street railway. These buildings are extremely beautiful and extremely costly. Guimard says of the new art as it applies to architecture that it is an art based on the interpretation of the elements of flowers. He says that some of its expositors are Rubrick Robert and the Union Centrale des Arts Decoratifs in Paris; Walter Crane in England, and Victor Horta in Belgium. He says its originators were the two Englishmen, now dead, John Ruskin and William Morris.

Guimard says the new art architecture has three principles — logic, harmony, and sentiment. And he goes on to explain that, to be logical, this architecture must help in every detail — in its hinges, even, and in its chimney pieces — to carry out the idea, or motive, of the building under construction; that, to be harmonious, it must not jar in any particular with its surroundings or with its purpose; and to have sentiment it must reflect in a sincere and beautiful manner the spirit of the present (not the spirit of the dead past) so that people will pause before it, moved; so that they will feel it profoundly, and so that architecture will be, as it was in the past, a living thing, a reflection of the life around it.

New art architecture, according to Guimard, best achieves these very difficult ends by following flower lines. Flower lines, therefore, abound in Guimard's buildings, which are very graceful and striking. Nothing like them was ever seen before, and by all the disciples of the new art they are acclaimed as works of genius.

Alexandre Charpentier is a sculptor of note, and a designer, too, of furniture, of vases and of drinking cups. All his work is in the new art manner, and the fantastic and strange lines of his pieces have made him famous everywhere.

It is Charpentier's opinion that the new art is the true art. He says: "A time will certainly come when painting and sculpture, as they exist to-day, will exist no longer. The new art will create new forms, new lines and harmonies. It will abandon the formulæ of the past, all the mythological and religious bric-à-brac of dead epochs. Those things no longer have any meaning, either for our minds or for our feelings."

Charpentier has already discarded the formulæ of the past, and his work is original and fine. The chairs, the bronze cups, the cabinets, the carvings and the marbles from his hands are full of character and grace and life.

In the setting of jewels Lalique is the greatest of the new art school. So great is he, indeed, that his necklaces, brooches and bracelets are exhibited, like paintings, in the Salon, an honor never accorded to a jeweler before.

In the shops Lalique's work is never to be seen, for no shop is rich enough to carry his pieces among its stock. This artist only works to order, and it is only kings and queens and grand dukes and millionaires who can afford to buy from him.

Lalique has the honor of having restored a lost art, the art of setting jewels. Before his time only the jewels themselves counted, and the best piece of jewelry was the one from which the biggest and brightest diamond flashed.

This vulgar idea he destroyed in France, and his influence is destroying it here also, so that everywhere to-day it is not, in a piece of jewelry, the value of the gem that counts for most, but the arrangement of the setting, and Lalique's settings — his handling of the enamels, his carvings of the precious metals — are as exquisite as paintings, and are displayed beside paintings in all the Paris exhibitions.

The historians of the new art say it had its birth in the work of William Morris. Morris, as everybody knows, tired suddenly of the cheapness and of the ugliness of the things about him — the carpets, chairs, tables, vases — and he said: "These things might be beautiful. But to have them beautiful they must be made by artists, with their heart in the work, instead of by machines in factories."

And Morris began to make them beautiful himself. He became an interior decorator, and his work was as good as his poetry. But it never won the people's heart, for the reason that it was not modern, not original in its idea; for the reason that it did not reflect the spirit of the age. Morris was little more than a servile copier of the past.

The new art movement is one that tries to make beautiful things in an original and modern manner. It is a movement that endeavors, by being perfectly sincere, to mirror the life and thought about it. Perhaps it does not succeed in all it attempts to do. But it succeeds, at any rate, in creating charming things, and it succeeds in driving out of the houses of people of good taste the meaningless frippery — the commonplace bric-à-brac — that heretofore, for some unknown reason, was tolerated.

People of good taste, thanks to the new art, now say: "Nothing rather than commonplace. Bare walls rather than bad wall-paper. Stools rather than ungraceful chairs. Bare boards rather than ugly carpets. No vases rather than vases that are bad."

A word as to the prices of new art goods. It is nothing, in buying these goods, to pay for a Charpentier chair $400; for a Lalique bracelet, a simple band of well-carved gold, $3,000.

Peter A. B. Widener, of Philadelphia, has ordered a new art room for his country house at Ogontz, and H. C. Chatfield-Taylor, of Chicago, recently fitted up a new art hallway.

SCHOLARSHIP COMPETITION PROGRAM.

THE program of competition for the third annual scholarship of the Chicago Architectural Club, series of 1902-1903, is just issued, and gives promise of presenting problems in landscape arrangement, ornamental engineering and railway construction of a high order.

The program is as follows:

Subject.—A Monumental Crossing for the Illinois Central Railway at the Midway Plaisance.

Conditions.— It is assumed for the purposes of this competition, first, that the South Park Commissioners have converted the sunken garden in the center of the midway into a watercourse or canal connecting the lagoons of Jackson and Washington Parks, and that bridges will be erected at each street crossing.

Second, that the Illinois Central Railway, wishing to conform as far as possible in the improvement and adornment of the Midway, is desirous that its crossing be in keeping with the plans of the South Park Commissioners.

The railway crossing is therefore to be treated in a monumental way and, together with the street crossings at Stony Island and Madison avenues, it forms the subject of this competition.

The annexed diagram indicates the plat, the grades, elevations and sections.

The railway crossing must provide stations for both express and suburban service. The structural work must span the canal and screen the tracks and trains from view.

The customary safeguards for the protection of pedestrians must be preserved or better ones substituted.

Driveways must ascend to the station level; the stations must provide the usual accommodations for the comfort of the public.

A promenade at a level no lower than the station platform must be provided to permit crowds to view the plaisance and canal.

Drawings must be submitted in four competitions, as follows:

First Competition.— Drawings required to be handed in on or before December 20, 1902, and must consist of a general plan including Stony Island and Madison avenue crossings, an elevation showing the west side of the railway crossing, and a section east and west, all drawn to a scale of 1-32 inch to one foot.

Second Competition.— Drawings required to be handed in on or before January 17, 1903, and must consist of a plan of the railway crossing and station with elevations and two sections (longitudinal and transverse) of same, all drawn to a scale of 1-16 inch to one foot.

Third Competition.— Drawings required to be handed in on or before February 7, 1903, and must consist of three sheets of details of any parts of the general scheme which the designer considers of special interest, all drawn to a scale of ¼ inch to one foot. These sheets to be 24 by 40 inches in size.

Fourth Competition.— Drawings required to be handed in on or before March 14, 1903, and to consist of a perspective view of the railway crossing taken from the intersection of Madison avenue and Sixtieth street, the horizon line at grade 25, or the station platform level, all at scale of 1-16 inch to one foot.

RENDERING.—In the first three competitions rendering will not be counted, architectural composition being the object of the competition. In the fourth competition rendering will count fifty per cent. All competitors must enter the first competition. In all subsequent competitions, competitors will be required to conform to the general scheme of their plans as handed in in the first competition.

Each competitor must for his own reference keep tracings of the drawings submitted, as drawings will not be returned until termination of final competition. Each competitor will be at liberty however to inspect his own drawings while same are in the hands of the club's custodian.

Winning drawings to become the property of the club.

All competitors must be under the age of twenty-eight years.

JURY.—All active members of the club, excepting the competitors, will constitute a committee of the whole to decide by ballot the merits of the designs submitted.

At the regular meeting following the receipt of the drawings, a critic will be appointed and a discussion of the drawings by the jury will be had.

At the next meeting the vote is to be taken, but the ballot at each meeting will be sealed and the result will not be announced until the final competition is closed.

WILLIS POLK, *Chairman,*
DWIGHT HEALD PERKINS,
PIERCE ANDERSON,
Scholarship Committee, Year 1902-1903.

THE LOUISE MEMORIAL HOSPITAL AT NIAGARA FALLS.

SITUATED in the southern portion of the city of Niagara Falls, New York, and furnished throughout with the most modern equipment, stands an active, working memorial, doing good to the living and thereby honoring the memory of one who sleeps. It is the Louise Memorial Hospital, erected in the year 1901 by Mr. B. F. Thurston to the memory of his wife. Too much could not be said of the good this institution is accomplishing, but this is not the purpose of the writer, who has selected this hospital to describe solely because of the perfection of its appointments.

The hospital has a beautiful outward appearance and is two stories in height, with basement. The reception office, private office, maternal and children's wards, together with three rooms for the nurses, several closets and a bathroom are situated on the first floor, while on the second floor will be found the operating-room, four private wards with private bathrooms, a kitchen, linen-room and four small closets. A large, roomy hall will be found on each floor, and also in the basement, where is located the morgue, laundry, boiler-room, storeroom and the heating and ventilating apparatus. The arrangement of the rooms is all that could be desired; excellent in like degree is the heating and the ventilating system, which is worthy of a detailed description.

This hospital is equipped with a complete Buffalo fan system of heating and ventilating, which will maintain a temperature of 70° Fahr. in all halls and rooms, a maximum temperature of 80° in the wards and 90° in the operating-room, when the outside temperature is ten degrees below zero. The heated fresh air is depended upon entirely for heating all parts of the building. When so desired, a complete air change may be had in the maternal ward and the children's ward every eight minutes, while a change of air may be had in the operating-room and morgue every five minutes. The remaining portions of the building have a complete air change every ten minutes.

The arrangement of this heating and ventilating plant is unique. Not one cubic inch of space is occupied on either floor by the apparatus, the fan, heater and motor being grouped in one small room in the basement. The fan is a sixty-inch full housing exhaust fan of the Buffalo Forge Company's make. The blast wheel is about forty inches in diameter and has a capacity of 5,900 cubic feet per minute, at a speed of 325 revolutions. This fan is driven by a three-horse-power General Electric Company motor, and runs perfectly true and noiseless. To prevent the possibility of communicating any vibration or noise to the rooms above, it is muffled with a canvas connection at the fan outlet.

The fan draws the air from an adjacent opening into the settling chamber. The inlet to this chamber is protected with wire grating. The air is then drawn into the galvanized iron ducts leading to the tempering coil, which consists of three Buffalo hot-blast heaters, 4 feet 10 inches high and 3 feet long, with four staggered rows of one-inch steel pipe upon an improved sectional manifold base. A by-pass is provided so that part of the air may be passed under the tempering coil without being heated, when it is desired to do so. The tempered air is drawn to the fan and forced through the heater coils of the main heater, or through the main heater by-pass. This main heater consists of five heater sections of the same size and construction as the tempering coils.

Two systems of piping lead from this point to the different flues, which pass up through the walls to the several rooms. One system carries hot air from the heater case, the other system carries the tempered air from the by-pass under the main heater. Where these pipes enter the wall flues, placed without exception within the protected or inside walls, they are supplied with dampers with chains leading to the rooms to be supplied with pure, fresh air and heat. It is by means of these dampers that the different rooms are so readily kept at different temperatures, while the time required for a complete air change may also be varied when it is desirable to do so. Then, too, the tempered and hot air becomes thoroughly mixed in the risers and enters the room at a uniform temperature eight feet above the floor line. The air is drawn from the rooms through vent faces placed in the wall about eighteen inches above the floor.

There is a constant mingling of fresh air, admitted with impure air due to the law of diffusions of gases, to the differences in temperature and to air currents produced by the occupants. The process of ventilation is one of dilution of the impure by the fresh air. Health conditions demand that under ordinary circumstances three thousand cubic feet of pure air per hour be supplied for each inmate of a room. In hospitals where, on account of unhealthy excretions of various kinds the air dilutions must be larger, an air supply of five thousand cubic feet per hour per inmate may often be essential. Such an air supply is scarcely ever secured, but in this building that amount of pure air may be supplied about every forty-two minutes, without perceptible air currents. On the first floor the foul-air registers open into ducts which lead through piping in the basement to the foul air shaft. Again we find a novel and valuable feature. Centrally, within this shaft or riser, is placed the steel stack from the twenty-horse-power tubular boiler. This stack heats the foul air in the shaft, causing it to rise rapidly and to discharge at the top so as to mix with the hot gases from the stack and be carried up and away with them. The foul air registers on the second floor open into the wall ducts, which connect with a galvanized iron piping system which also leads to the foul-air shaft already described. The care with which each detail has been considered is at once apparent to an engineer or architect upon entering the building.

A test of the heating plant of this hospital was made on January 28, 1901, by expert heating and ventilating engineers representing Mr. B. F. Thurston and the Buffalo Forge Company. The carefully conducted test extended over a period of fourteen hours, starting at 7:40 P.M., with steam in all heating coils. The outside temperature was 21° Fahr., while the average indoor temperature at the time was 39° Fahr. This indoor temperature raised twenty-one degrees during the first ten minutes' run, and at 8:15 P.M. the average indoor temperature was 69½° Fahr. At this point one of the coils of the main heater was shut off, and at 8:30 P.M. the average indoor temperature was 71° Fahr., at which time one of the tempering coils was closed; at 8:45 P.M. the average indoor temperature was 72° Fahr. and one more of each of the tempering and heating coils was closed. The coils remained this way until near the end of the test, when one more coil was closed. At 9 P.M. the average indoor temperature was 71° Fahr., at 12 P.M. it was 72½° Fahr., at 3 A.M. it was 74½° Fahr., at 6 A.M. it was 75° Fahr. and at 9:40 A.M., the average indoor temperature was 72° Fahr.

The temperature at the outlet of the main heater with two live tempering coils and three live heater coils was 133° Fahr.; with one live tempering coil and two live heaters the temperature at the outlet was 109° Fahr., while with one live tempering coil and one live heater the temperature at the outlet of the heater was 86° Fahr.

The rapidity with which the temperature rose in the beginning and the uniformity of the temperature after it has been brought up to seventy degrees is truly a splendid showing for a heating plant with hand regulation.

The architects of this hospital were Messrs. Orchard & Joraleman, of Niagara Falls, New York, while the heating and ventilating apparatus was built and installed by the Buffalo Forge Company, Buffalo, New York.

THE NATIONAL LIFE BUILDING.

THE National Life Building, one of the latest office buildings constructed in Chicago, Jenney & Mundie, architects, has many features of interest. The style of architecture, which is purely commercial, would be classed as an adaptation of Italian renaissance. The façade, which is entirely of terra-cotta, with the exception of base stones and granite on which the lower columns rest, presents rather striking features in the use of this material. To a height of thirty feet extends the strong effect of the base lines. From this point the intermediate face is plain to the tenth floor. The eleventh and twelfth floors are expressed by a row of Ionic columns supporting the attic story and cornice. The upper portion is carried out with considerable ornamentation.

Wonderful strides have been made in the application and adaptability of terra-cotta to modern construction, and its gradual acceptance as a valuable material in architecture is proven by the rapidly increasing evidence of its use in façades of some of the finest buildings both commercial and private, and the Northwestern Terra Cotta Company, of Chicago, is deserving of great praise for the skill and artistic values produced in this material by them. The face of the terra-cotta used in this building is semi-glazed, which will allow the rain to clean its face, or soap and water applied by hand will always find the terrible soot of Chicago an easy victim.

This building is situated on an interior lot, 89 feet wide, with a depth of 210 feet, located on La Salle street near Monroe, between buildings of equal height, with a 12-foot alley on either side. To overcome the natural exclusion of light by its height of 155 feet and depth of 210 feet, white enameled brick has been used as a reflect and has accomplished the desired result. The

interior of the building is rich in marbles and mosaics. The main entrance, the grand staircase and the second floor are carried out in white Italian marble and ceramic floors. Above the second story all the floors are of Vermont marble with wainscoting of white Italian. The main entrance doors are carried out in bronze and glass, as are all the doors in the main corridor leading to the different banking institutions and the insurance companies on the second floor. The stairway leading from the second floor up is richly ornamented and carries a bower barff effect and are rich in ornamentations. This work was all carried out by the W. P. Smith Wire and Iron Works, of Chicago, which company also erected the elevator enclosures that are marvels of fine ornamental work in bronze. Everything in the building has been looked after with the greatest care and carried out with the quiet richness and effect so necessary in the great office buildings of the day. The battery of elevators consists of seven passengers and one freight. The heating system consists of a battery of four boilers, high pressure, though at the present time they are run at low pressure. All the latest appliances of heat regulation and temperature control have been placed in connection with this system. In the basement is all the machinery, such as pumps, elevator motors, boilers and heating system. The George A. Fuller Company, builders, erected this building, and deserve credit for overcoming many difficult problems as to its location and construction.

PROCEEDINGS OF THE ANNUAL CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

THE thirty-sixth annual convention of the American Institute of Architects was held at Washington, D. C., on December 11, 12 and 13, in the assembly hall of the New Willard Hotel, President Charles F. McKim, of New York, occupying the chair, Glenn Brown, of Washington, secretary.

About one hundred delegates and members from twenty-five Chapters were present.

The following is a list of the delegates present at the convention:

Boston Chapter — J. R. Coolidge, Jr., Charles A. Cummings, Arthur G. Everett, John A. Fox, Edwin J. Lewis, Jr., B. Langford Warren, Robert D. Andrews, George F. Shepley and Robert S. Peabody.

New York — Henry Rutgers Marshall, Grosvenor Atterbury, William A. Boring, William A. Aiken, Albert L. Brockway, H. J. Hardenbergh and Joseph McGuire. Alternates — G. L. Heins, A. F. D'Oench and Theodore de Lemos.

Illinois Chapter — N. S. Patton, W. B. Mundie, S. A. Treat, W. L. B. Jenney and W. Carbys Zimmerman. Alternates — Charles S. Frost and W. W. Clay.

Cincinnati Chapter — G. W. Drach, George W. Rapp and George M. Anderson. Alternates — James W. McLaughlin, A. O. Elzner and Levi T. Scofield.

Kansas City Chapter — Fred P. Hamilton.

Colorado Chapter — W. E. Fisher and E. P. Varian. Alternates — A. M. Gove and William Cowe.

Michigan Chapter — George D. Mason, John M. Donaldson and Albert Kahn. Alternates — William B. Stratton and Maxwell Grylls.

Brooklyn Chapter — J. M. Hewlett, A. G. Thomson, H. L. Daus and H. Hobart Weekes. Alternates — A. V. Porter, Frank H. Quinby, John Petit and J. Graham Glover.

Pittsburg Chapter — T. D. Evans, J. E. Allison and Edward Stotz. Alternates — J. E. Keirn, C. M. Bartberger and S. F. Beckert.

St. Louis Chapter — John Lawrence Mauran, Theodore C. Link, W. B. Ittner, Ernest C. Klipstein and Ernest John Russell; W. S. Eames, delegate ex-officio.

Baltimore Chapter — J. B. Noel Wyatt, George A. Frederick and William E. Emmart.

Dayton Chapter — Robert E. Dexter. Alternate — Luther Peters.

Cleveland Chapter — William R. Watterson and Benjamin S. Hubbell. Alternates — Frank S. Barnum and Charles W. Hopkinson.

New Jersey Chapter — Herman Kreitler, Newark; Thomas Cressey, Newark, and Fred W. Wentworth, Paterson. Alternates — Charles P. Baldwin, Wilson C. Ely and Hugh Roberts, Newark.

Central New York Chapter — Jacob Agne, Jr., Ithaca; J. H. Pierce, Elmira; Prof. J. V. Van Pelt, Ithaca. Alternates — F. A. Gouge, Ithaca; J. Foster Warner, Rochester, and S. E. Hillger, Auburn.

Washington Chapter — James Rush Marshall, William M. Poindexter, Robert Stead and Paul J. Pelz. Alternates — Joseph G. Hornblower, James Knox Taylor, William J. Marsh and George Oakley Totten, Jr.

Rhode Island Chapter — Edward I. Nickerson, Prescott O. Clark and Edward F. Ely.

Philadelphia Chapter — George C. Mason, Warren P. Laird, Edgar V. Seeler, Albert Kelsey and Wilson C. Eyre. Alternates — George Bispham Page, Adin Benedict Lacey, Lawrence V. Boyd and William C. Pritchett, Jr.

Los Angeles, California, Chapter — Octavius Morgan, Theodore A. Eisen and A. B. Benton.

San Francisco Chapter — Henry Schulze, Merrit Reid and Albert Pissis.

The members were welcomed to the District of Columbia by Engineer Commissioner Biddle, followed by the address of the president.

Reports of committees and the appointment of a committee on credentials occupied the session.

The following committees were appointed:

On Nominations No. 1 — J. R. Marshall, W. A. Boring and E. J. Lewis.

On Nominations No. 2 — J. L. Mauran, W. B. Mundie and Edward Stalz.

On Standing Committees — W. B. Mundie, A. L. Brockway and George W. Rapp.

On President's Report — George B. Post, R. S. Peabody and W. L. B. Jenney.

On Board of Directors' Report — F. R. Marshall, S. A. Treat and George F. Shepley.

Special Committee — J. B. Wyatt, W. B. Stuer and J. N. Van Pelt.

The remainder of the morning session was consumed in the reading of reports of special committees by the following-named delegates and the subjects indicated:

House and Library Committee, Robert Stead, Chairman; Foreign Correspondence Committee, Glenn Brown, Chairman; Contract and Lien Laws Committee, Alfred Stone, Chairman; Applied Arts and Science Committee, W. G. Preston, Chairman; Legislative Committee on Government Architecture, George B. Post, Chairman; Delegate to National Conference Electrical Code and to Meeting of National Fire Protection Association, Alfred Stone, delegate; conference with Architectural League on competition, codes and coöperation, R. Clipston Sturgis, Chairman; Committee on Competitions, R. Clipston Sturgis, Chairman; Improvement of Washington Committee, W. A. Boring, Chairman; Fine Arts Commission and Bureau of Architecture Committee, Robert S. Peabody, Chairman; Municipal Improvement Committee, Frank Miles Day, Chairman; World's Congress Committee, W. S. Eames, Chairman; Metric System Committee, James Knox Taylor, Chairman.

Papers on the improvement of Washington along the lines outlined by the Park Commission, illustrated by lantern slides, were read at the afternoon session by Messrs. Daniel H. Burnham, Frederic Law Olmstead, Jr., and Charles Moore. The papers and views proved very interesting to the delegates, who are unanimously in favor of the proposed plans being carried out. The papers and views were frequently applauded. The report of the Committee on Credentials followed.

In the evening the members met at the Library of Congress at 8:30 o'clock, to view the drawings and models submitted by the Park Commission. They were explained by members of the commission.

The morning of the second day of the convention was taken up with general discussions of reports and the reading of a paper on "Relations of the Architect to the Engineer," by Captain John Stephens Sewell, of the Corps of Engineers, U. S. A. In the afternoon papers were read on "Municipal Improvements" by N. B. de las Casas, of Boston; Albert Kelsey, of Philadelphia; Owen Fleming, of London, England, and E. L. Masqueray, of St. Louis. A short address was made by Robert Andrews, of Boston, on the work being done in his city by the architects, who are coöperating with the engineers, with signal success, the new schoolhouses of Boston being examples.

J. L. Smithmeyer's paper on "The Development of Architecture," was read by George O. Totten.

A resolution of respect and regret on the death of Walter Cope, of Philadelphia, a prominent member of the Institute, was offered by George Gilbert, and adopted by a standing vote of the delegates.

The proposed amendment to the by-laws to give to all members having the privilege of the convention the right to vote for the officers caused considerable debate. An adverse report on the proposed change was made by the directors and the committee. The amendment was championed by its author, George Frederick, of Baltimore. The opposition was led by Langford Warren, of Boston, who said he believed the delegate system should be retained and that the election continue to be confined to delegates. Mr. Frederick, in advocacy of the change, stated his belief that the full meeting of members, irrespective of their status as delegates, should have a voice in choosing officers. The amendment was lost by a vote of forty-nine to nine.

The following were elected members of the Institute: Honorary members — Andrew Carnegie, of Pittsburg, Pennsylvania; Samuel A. D. Abbott, of Boston, and Emil Neuchamer, of Paris, France. Corresponding members — George B. Shaw, of Boston; John James Burnett, of Glasgow, Scotland; Banister F. Fletcher, of London, England; Mervin McCartney, of London, England; Leonard Stokes, of London, England; William R. French, of Chicago, Illinois; A. H. Bloomfield, of London, England. Fellows — W. R. Mead, of New York; G. L. Heins, of New York; R. A. Crane, of Boston; Elmer Grey, of Milwaukee, Wisconsin, and J. L. McGrann, of St. Louis.

The question of admitting graduates of recognized schools of architects to membership without examination was decided in the affirmative, certain conditions on admission, however, being imposed.

George Gilbert, chairman of the committee having in charge the purchase of the Octagon House, reported that $15,000 of the $30,000, the purchase price, had been raised, and that the remainder must be subscribed by the members and Chapters. A fund of

$250,000 in addition to the $30,000, he said, was proposed to be raised for the carrying out of projects of the organization to be announced later.

The last day's sessions of the convention were begun an hour and a half later than usual, on account of the reception accorded the delegates by the President. The morning session was devoted to the consideration of unfinished business and the election of officers.

The report of the Auditing Committee, approving the report of the treasurer, was then read and approved, and a report was also made from the Educational Committee.

A paper by Capt. Charles D. Sigsbee, on certain improvements in Washington, was read by Mr. Arthur Totten. Captain Sigsbee suggests the construction of a permanent reviewing stand on Lafayette Square in front of the White House. It was suggested that the stand be made of marble and highly ornamental. A vote of thanks to Captain Sigsbee was passed, and the paper was referred to the Committee on Improvements in Washington for consideration.

Mr. Robert S. Peabody, of Boston, offered a resolution pledging the support of the Institute to the American Academy which has been established or partially established at Rome. The resolution was adopted unanimously.

Mr. Peabody also offered a resolution providing that it was the sense of the American Institute of Architects that the artists and architects of the country had suffered a great loss in the death of Senator James McMillan, of Michigan, and that his memory will forever be preserved by the Institute. As a further mark of respect, it was provided that a rising vote be taken. The resolution was adopted unanimously.

Mr. James Rush Marshall brought up the question as to the practice of bonding architects for the faithful performance of their work. Mr. Marshall suggested that the Board of Directors be asked to take the matter up and give it careful consideration. Mr. Marshall said he believed the practice of bonding architects absurd, but that it was his desire to have the Institute express some opinion. The suggestion of Mr. Marshall was adopted.

A resolution of thanks to President Roosevelt for permitting the delegates to the convention to view the improvements to the White House was then adopted.

The officers elected are as follows: President, Charles F. McKim, of New York; first vice-president, Frank Miles Day, of Philadelphia; second vice-president, Alfred Stone, of Providence; secretary and treasurer, Glenn Brown, of Washington; Board of Directors — Robert S. Peabody, of Boston; William B. Mundie, of Chicago; Isaac C. Ditmars; Auditing Committee — S. A. Treat, of Chicago; William G. Preston, of Boston.

After votes of thanks to the press, which had reported the sessions fully and intelligently, and to the entertainment committee, the convention adjourned to meet at Cleveland, Ohio, in October, 1903.

INTERESTING EXHIBITS.

One of the features of the convention that has attracted considerable attention is an exhibition of the steel structural work in all its phases in conjunction with the exhibit of graphite prepared by the Joseph Dixon Crucible Company. The steel-work exhibit includes pictures and photographs of many buildings and bridges whereon graphite paint has been used as a preservative of the steel. Among the pictures shown are those of the new Naval Academy buildings at Annapolis, the framework and finished buildings of the Edison Portland Cement Works, in New Jersey, the largest cement works in the world, and many large office buildings.

The graphite exhibition includes a large lump of graphite in the crude state as it comes from the mines in Germany, and the same material at other stages of its development into paint, crucibles and pencils. The representatives of the Dixon Crucible Company, Messrs. Raymond D. Sailor and W. A. Housten, were kept busy throughout the convention in explaining the merits of their company's product.

PAINTS IN ARCHITECTURE.

PAINTING SPECIFICATIONS.

IT is the easiest thing in the world to write specifications for painting that will satisfy the average painter; in fact, as a rule, he would prefer to have no specifications at all. But if he must have specifications, he prefers the old "lead and oil" formula which saves him trouble and permits him to use pretty nearly anything he pleases.

But to write a specification which shall not only satisfy the painter but also be a credit to the architect and give the client the worth of his money, is a far more difficult and delicate task. Interiors, for example: Every one knows, or ought to know, that they should be painted with straight zinc and oil, tinted to the proper depth; but it is not the easiest thing in the world to write a practical zinc specification, nor to get the painter to carry it out when written.

For exteriors, too, it is well known that, if properly combined, zinc and lead make a far handsomer and more durable coating than straight lead; but the average painter must first be convinced or coerced and afterward watched to get the justly expected results from such a specification.

This, perhaps, explains why the average architect sticks to the old formula rather than take the trouble required to obtain improved results. Many advanced architects, however, are beginning to see that the necessary trouble is worth taking. Some have been driven to it by despair over repeated failures with the old formula, others have been drawn into it by the spirit of enterprise. But whatever the motive, specifications for painting are receiving more attention than heretofore, with the result that zinc is coming into far more general use. CHARLES JOURDAIN.

ASSOCIATION NOTES.

CENTRAL NEW YORK CHAPTER, A. I. A.

The annual meeting of the Central New York Chapter was held at Ithaca on November 6. The officers elected were: President, Jacob Agne; vice-president, J. Foster Warner; secretary, Arthur N. Gibb; treasurer, C. A. Martin. The delegates to the annual convention of the Institute were Agne, Van Pelt and Pierce, alternates Yonge and Warner.

SOUTHERN CALIFORNIA CHAPTER, A. I. A.

At the regular meeting of the Southern California Chapter of American Architects, held November 11, the present board of officers were reëlected for the ensuing year. This included A. B. Benton, president; W. A. O. Munsell, vice-president; J. P. Krempel, secretary, and August Wackersbarth, treasurer. Papers on subjects pertinent and germane to the profession followed the dinner.

CINCINNATI CHAPTER, A. I. A.

The Cincinnati Chapter of the American Institute of Architects held its regular monthly meeting November 18, in the office of the Mechanics' Institute. It was decided to hold the annual exhibition of the Chapter in the Art Museum, in Eden Park, next March, between the 16th and 24th. The annual awards for the junior members' competition were made. The following were the successful competitors: John Zettle, Ed Schulknecht, Ed Burt and John Johannson.

The subject of fireproof construction was discussed and a committee was appointed to frame a law that will cover the different processes of modern construction. An effort will be made to have a new department created in the building inspector's office that will provide for a construction engineer, who will be empowered to test the strength and the fireproof construction of such buildings as may go up in the future.

PHILADELPHIA CHAPTER, A. I. A.

The following resolutions were passed by the Philadelphia Chapter of the American Institute of Architects at a recent meeting:

Resolved, That in the sudden and lamented death of Joseph M. Wilson, a Fellow of the American Institute of Architects, we are called upon to mourn the loss of a man distinguished by high professional aspirations and attainments, a dignified and courteous gentleman and a citizen of distinction. As members of the Philadelphia Chapter A. I. A. and as individuals, we mourn his loss and honor his memory.

Mr. Wilson was elected an associate of the American Institute of Architects in 1871, and a Fellow in 1876. During his whole connection with the Institute he aided with voice and pen in the advocacy of the highest ideals of professional practice and honor. Our sympathy is duly tendered to his family and business associates in their bereavement.

Resolved, That this resolution be entered upon our records and copies sent to his family and to the firm of which he was for many years the honored head.

The firm of Wilson Bros. & Co., architects and engineers, has been dissolved. The new firm will conduct business in the Drexel building under the name of Wilson, Harris & Richards.

ILLINOIS CHAPTER, A. I. A.

At the regular monthly meeting of the Chapter, on November 17, Mr. F. A. Winslow gave an interesting dissertation upon "Ornamental Iron, Its History, Process of Manufacture and Present Status." Mr. Winslow's description of the early uses of iron and its growth in the direction of ornamental use was interesting, and his comments upon its present value instructive. As the foremost expert in ornamental iron manufacture in this country, Mr. Winslow's remarks were appreciated by the large attendance which heard him.

LOUISIANA CHAPTER, A. I. A.

The annual meeting of the Louisiana Architectural Association was held November 13.

Reports of the officers and committees showed that the association has passed through an active and prosperous year, a number of matters of vital importance to the profession were discussed, and ways and means of advancing these matters were adopted. A series of "informal evenings" will be made a feature of this winter's meetings. The dates will be announced later.

After the regular business was disposed of, an election of officers was held. Mr. Allison Owen was elected president; Mr. Paul Andry, vice-president, and Mr. Francis J. MacDonnell, secretary-treasurer. Mr. L. A. Livaudais, in the name of the association, thanked the retiring officers for their labors during the past year.

OBITUARY.

ARTHUR E. HITCHCOCK.

Architect Arthur E. Hitchcock, of Toledo, died November 22.

Arthur E. Hitchcock was born in Perrysburg, Ohio, on December 20, 1866. He attended public school at Perrysburg, then went to Oberlin College, and later, after eight years of architectural work with N. B. Bacon, he spent two years in study in Boston and Philadelphia architectural schools.

After returning to Toledo, Mr. Hitchcock again entered the

employ of N. B. Bacon, which he left after a few months to open an office of his own in connection with Bernard Becker. This was in December, 1894. During their partnership this firm erected a great many substantial residences and buildings in Toledo. Among the latter are the Newbury school, East Toledo engine house No. 6, the Messinger building on Summit street, and the Calvin block. Mr. Hitchcock was a member of the Boston Architectural Club and the Toledo Tile Club, was secretary of the Toledo Society of Architects, and was a Mason and National Union man. He was married in 1890 to Miss Nellie Hitchcock, of Detroit.

JOSEPH M. WILSON.

Joseph M. Wilson, one of the best-known architects and engineers in the country, died suddenly, on November 25, in his office of heart disease. He was sixty-four years of age.

Mr. Wilson was appointed assistant engineer of the Pennsylvania railroad in 1860 and was connected with that road until 1886. In 1889 he made a special examination of the trade and training schools in England and France before designing the Drexel Institute in Philadelphia.

He was chairman of a board of three expert engineers appointed by a joint committee of Congress to investigate the construction of the Washington aqueduct. He was also a member of a board of experts appointed by the rapid transit commission of New York to report on the feasibility of a rapid transit underground system in that city.

Mr. Wilson was a member of the Institute of Civil Engineers of London, American Society of Civil Engineers, American Philosophical Society, a fellow of the American Association for the Advancement of Science, and a fellow of the American Institute of Architects.

OUR ILLUSTRATIONS.

Entrance to Kingsbury Place, St. Louis.

Residence, Cincinnati, Werner & Adkins, architects.

Residence, Cincinnati, Des Jardins & Hayward, architects.

Methodist Episcopal Church, St. Louis, F. C. Link, architect.

Dormitory Building, University of Chicago, Dwight H. Perkins, architect.

Press Building, University of Chicago, Shepley, Rutan & Coolidge, architects.

National Life Building, Chicago, Jenney & Mundie, architects. Three views are shown.

Residence of Andrew Carnegie, New York city, Babb, Cook & Willard, architects. Three views are shown.

Photogravure Plate: Residence, Chicago, W. A. Otis, architect.

PHOTOGRAVURE PLATES.

Issued only with the Photogravure Edition.

Residences, New York.

Boston Conservatory of Music, Edmund Wheelwright, architect.

Southern Railway Depot, Savannah, Georgia, Edwards & Walter, architects.

Madison Avenue Presbyterian Church, New York, James E. Ware & Son, architects.

Residence of Dr. Lawrence, New York, William Albert Swasey, architect, St. Louis.

Dormitories, Harvard University, Cambridge, Massachusetts, Warren & Wetmore, architects, New York.

Hampden Hall, Harvard University, Cambridge, Massachusetts, Coolidge & Carlson, architects, Boston.

MOSAICS.

After the lapse of several years, the *Western Architect* appears again, and is published at Minneapolis and under much the same management as of old. It will aim to cover the local field, and the first numbers indicate that it will do this creditably and that the architectural field of the Northwest, which is developing rapidly, will be largely benefited by the publication of an architectural journal that has every attribute that enterprise and earnest professional coöperation can secure to make it a success.

Architect S. H. Nealy, of the Supervising Architect's office, at Washington, has been appointed architect of the American legation buildings at Pekin. The work will be done under Mr. Nealy's direct supervision.

D. Everett Waid, 156 Fifth avenue, New York, has been commissioned architect to the Bond and Mortgage Division of the Metropolitan Life Insurance Company. The many friends of Mr. Waid in Chicago will congratulate him and wish him success in his new field.

The plan for the extension of Cornell University, by Carrère & Hastings, provides for thirty-eight new buildings, at a cost of $5,000,000. The chief artistic feature of the new plan is that it will open up a western vista so that Cayuga Lake will be an important part of the view. This was contemplated in the original plans of Ezra Cornell.

The Washington University, of St. Louis, Missouri, has established an architectural department and a traveling scholarship. The course in architecture is under the direction of Frederick R. Mann, and its advisory committee of the traveling scholarship consists of William B. Ittner, James P. Jamieson, Emanuel L. Masqueray, John Lawrence Mauran and Thomas C. Young, a particularly strong and capable committee. The course of instruction in the architectural department is generally divided into construction practice, draftsmanship, architectural design and history. The scholarship course will consist of six competitions, ending in April next, and the award in connection with these competitions will be $1,000, to be spent in a year of foreign travel and study.

On the twenty-first anniversary of its foundation, November 3, the Columbia School of Architecture became an independent body. It will henceforth have its own faculty and its own dean, breaking away from the control of the faculty of applied science, which has exercised dominion over it since its inception twenty-one years ago. It will become preëminently a school of art and culture, but the scientific subjects taught by its own professors will not be neglected. To celebrate the coming of age of the school a comprehensive exhibition of the work of the alumni and undergraduates in architecture was held in the galleries of the American Fine Arts Society. A committee of New York architects, chosen from the graduates of the school, had charge of the exhibition, and was composed of Richard K. Mosely, A. C. Jackson, Chester Aldrich, Doun Barber, M. J. Fox, J. T. Williams, Jr., and H. Hoenbosdel, chairman. A testimonial and banquet was given to Prof. William R. Ware, the professor of the school and newly elected dean of its faculty.

John K. Gowdy, United States Consul-General at Paris, makes this report: New regulations concerning the erection of buildings in Paris, just issued by the municipal surveyors, as the decrees hitherto in force (though dated no further back than 1882 or 1884) did not satisfy the modern requirements in the matters of hygiene, comfort and luxury. The height of the buildings is thus fixed: If the road is less than twelve meters (39 feet) wide, the height of the building must not exceed the width of the street by more than six meters (nineteen and one-half feet). On a roadway twelve meters wide the house may therefore be eighteen meters (fifty-nine feet high, and for every additional meter in breadth of the road a quarter of a meter (about ten inches) may be added to the height of the house until the limit of twenty meters (nearly sixty-six feet) to the eaves is reached; but no building may exceed that. In all dwellings the height of the ceiling of the ground-floor apartment and also that of the entresol shall not be less than nine feet two inches. A new and useful clause in the decree provides that any shutter, blind or sunshade placed not more than ten feet above the pavement must either be within the body of the wall or must not open outward. There are also minute regulations concerning verandas, awnings, sun blinds, outside lamps, cornices and signs.

NATIONAL
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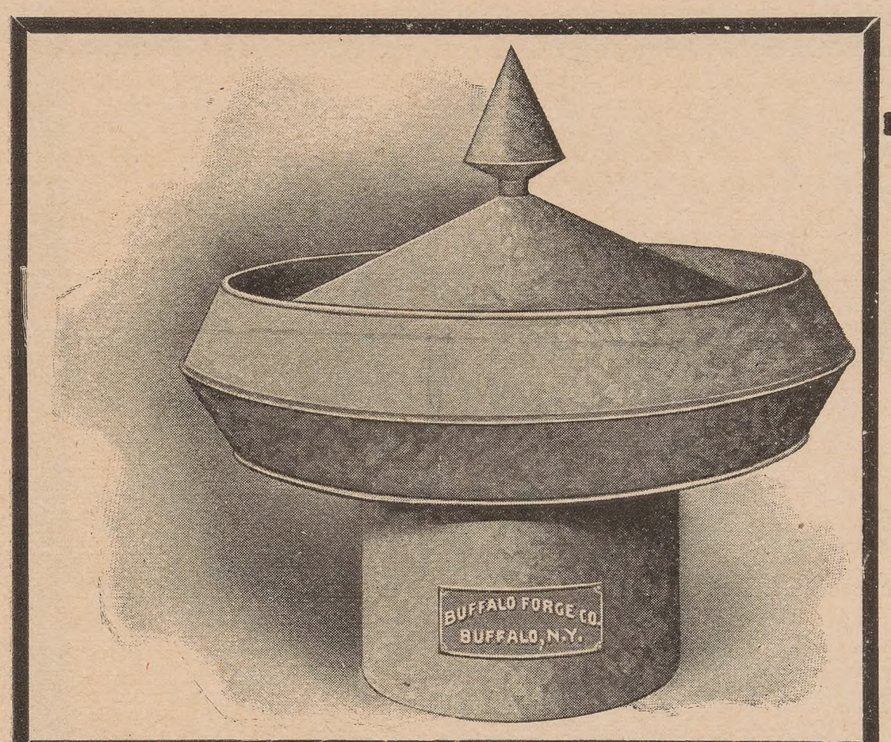

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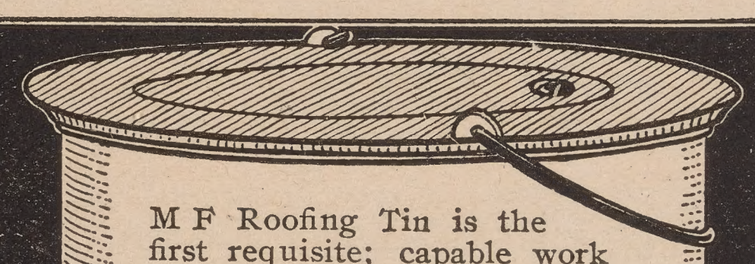

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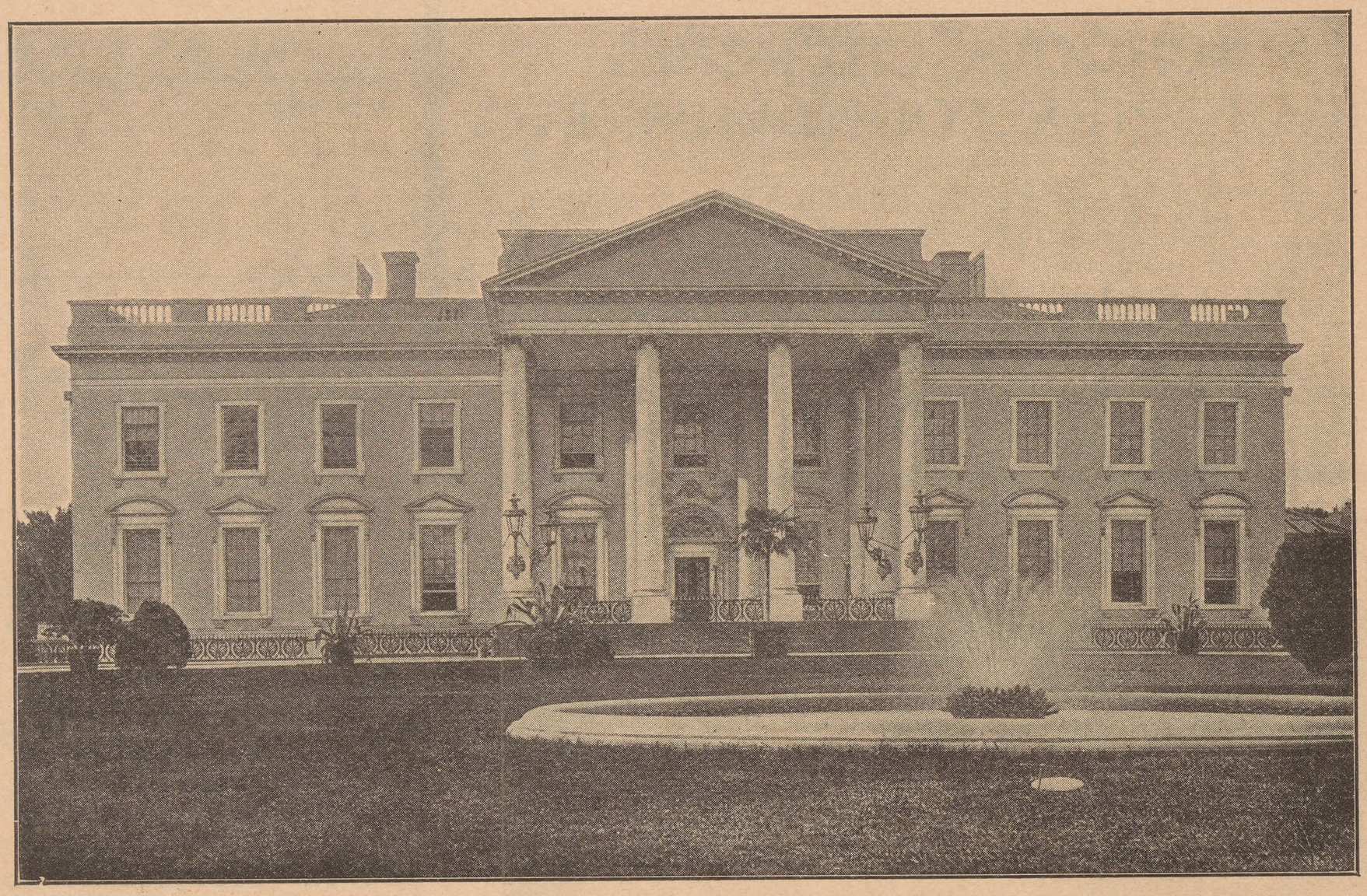

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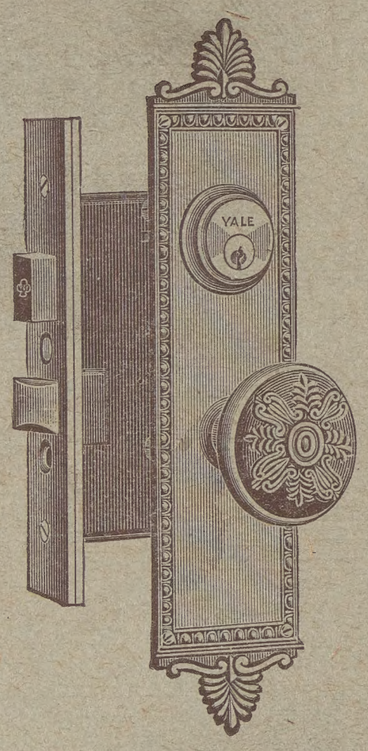

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